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(November issue). Suitable frames in great variety are now on the market at nominal prices made of rough white or tinted water-color paper, celluloid and linen. A tinted ground would be preferable, as the blossoms are white. The shadows of this decorative little flower are very green; a mixture of ivory black and pale lemon yellow will give the exact tint required. The stamens are shaded with the same color, a touch of raw Sienna being introduced here and there to give depth and warmth. For the greens use the palette suggested for the spray of fuchsias.

IN nature right lines are so broken that they are seldom very evident; but when a scene is included in a rectangle they show themselves at once, and in a picture they become of the utmost importance. It is the artist's part to search them out, to balance one diagonal with another shorter, more broken or less strongly indicated, to note the faint horizontal that gives repose and distance

China Painting.

LESSONS BY A PRACTICAL DECORATOR

II.—REDS.

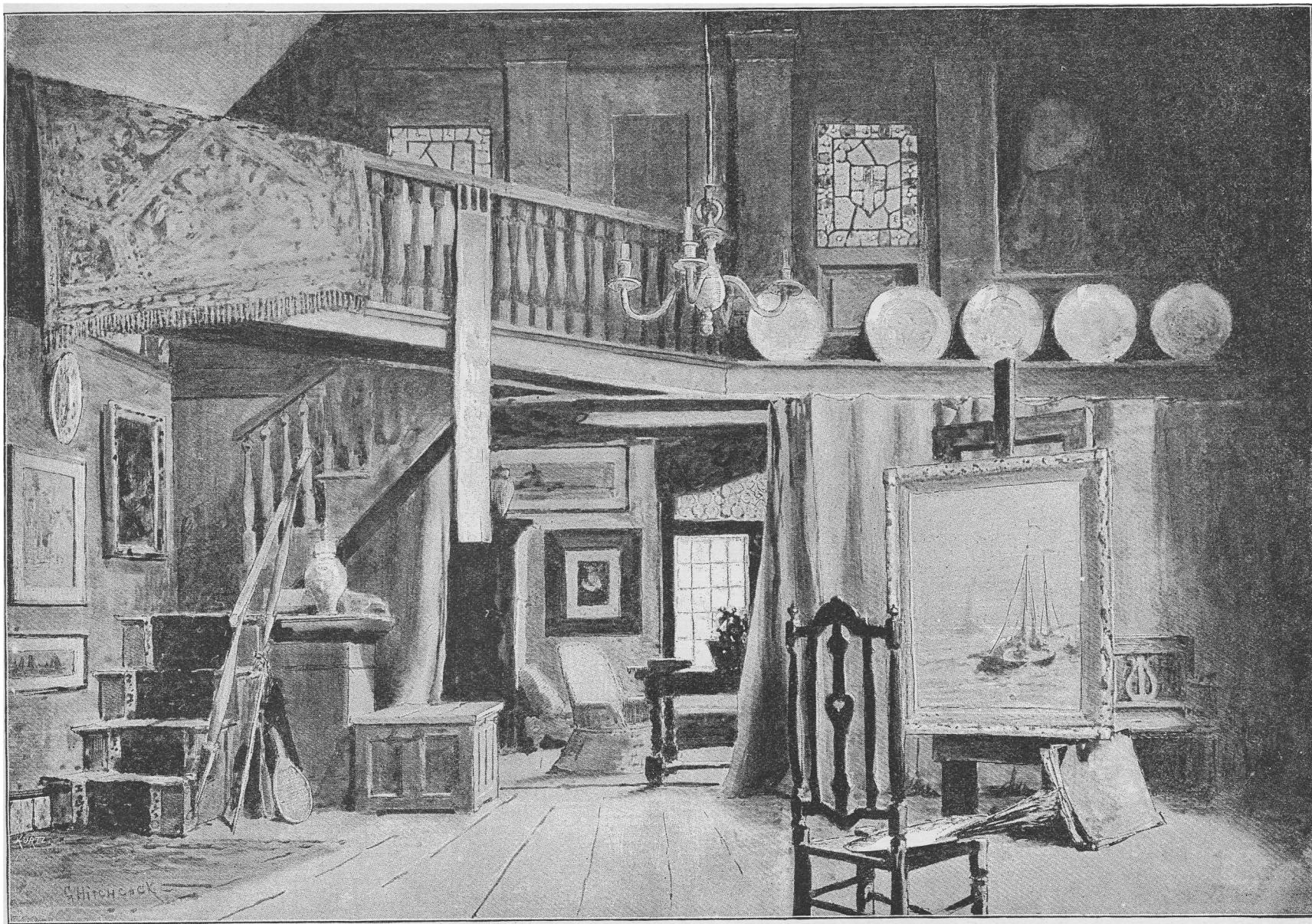
CAPUCINE RED is one of the most valuable colors on our list. Combined with gold, very beautiful and rich effects can be obtained. It corresponds to the red used by the Japanese, who esteem the color greatly and use it more than any other decorators. Red, gold and black enter into almost all their designs where warmth and richness are desired.

Capucine is always reliable, and, unlike many of the colors, changes very little in the kiln, so that the student is able to judge somewhat of the effect before it is fired. Almost every shade of tinting from a very delicate salmon down to a warm, bright red can be obtained

Silver yellow and capucine will give the brilliant sky effects often seen at sunset, as well as the warm, delicate salmon tones found in yellow and pink roses. Always let the red predominate, but only a little; for delicate tones lay it on thin.

Capucine can be mixed with yellow ochre, but not with mixing yellow, blues or greens. With mixing yellow it entirely disappears, as I have proved to my own satisfaction by repeated trials, although I have often seen it recommended in print. I would warn the student who does not wish to meet with utter failure to pin this notice in her paint-box: *Mixing yellow should not be used with any of the reds.*

If a deep, rich red is required for tinting do not use turpentine when the paint is taken from the tube, but lavender oil, making it a very little thinner than for ordinary painting. Spread over the surface as smoothly as possible with a large tinting brush; pat gently but quickly with a soft chamois pad until it looks even. If



VIEW OF MR. GEORGE HITCHCOCK'S STUDIO AT EGMOND-AAN-ZEE, HOLLAND.

REDUCED FACSIMILE OF A DRAWING IN SEPIA BY THE ARTIST.

and the more vigorous upright lines that give character and energy. Curves, in nature, seldom do more than round off an angle or soften the transition from one right line to another. Their distinctive characters depend on those of the right-lined figures, in which they may be roughly included.

* * *

IN composing a picture, one may go so far as to introduce a needed line; as, for instance, Turner in a great many cases introduced a distant flat horizon where, in nature, he could see but a broken foreground silhouetted against the sky. Or one may, more allowably, introduce some accident like a passing figure, cart or animal, or plant or tree where it will do the most good by calling attention to some not very obvious existing line or by breaking agreeably one that was too obvious. But it will generally be found possible by merely emphasizing, by more careful painting, something in the sketch, to avoid such expedients, always dangerous even in the hands of a genius like Turner.

from it. No color is better adapted for painting a bright red poppy. For the lighter shades use one third silver yellow. Paint in the middle tones with the pure color, using it stronger in some places, if necessary, and finish the darker parts with deep red brown, either mixed with the red or laid on top, as the student may think best. This same combination can be used for the blossoms of the trumpet vine, brilliant orange red nasturtiums, more or less of the yellow being used, as the flower requires. Geraniums, honeysuckles, salvias, barberries—in fact, almost any bright red flower or fruit can be painted with capucine with or without the silver yellow, deep red brown, carnation No. 2 and a very little black where a very dark tone is required.

Orange red is commonly recommended for the above-mentioned flowers, but it is not as reliable as the capucine—a strong heat gives it a lifeless appearance. One eighth of silver yellow mixed with the capucine will give exactly the same color as orange red, and it is perfectly reliable. I always advise its use.

the article to be tinted is large, do only a small place at a time, bringing the edges almost together; the pad will join them.

The bottom of a salad bowl may be done in this way and finished at the top with a geometrical design on the white china done in red, black and gold, with gold clouded on the inside half an inch, or even deeper, or tinted with the capucine quite thin, making a pale salmon that would be in harmony with the outside, if gold is too expensive.

A design done in gold can be outlined or worked up with capucine in any way that fancy may dictate in one firing. Cover the design with an even thick coat of gold. It must be burnished gold—liquid gold cannot be used for this purpose. If the gold is of a cheap quality there must be two coats. Stand the object in a hot oven until perfectly dry; then work the color on in delicate, firm lines, with here and there a *very* thin wash if a little shading is needed. It is well to go over it twice. This can be done as you go along. Make a line



and then go over it at once. If this is not done the color will be weak when fired, and may disappear when the glass brush is used; for gold used in this way absorbs the paint. This kind of work is often found in stores on high-priced articles from some of the most celebrated factories. A beginner should not attempt it; for a mistake or a clumsy line cannot be erased without destroying the gold, and the least blur of the color will cause a dull spot when fired that neither the glass brush nor the burnisher will remove.

A fine salmon tint can be obtained by mixing one third silver yellow with capucine. This makes a good ground for a gold design, but it must have a strong firing before the gold is applied; unfluxed gold should always be used on paint.

Silver or orange yellow can be washed over capucine to make a brilliant red, such as is in autumn leaves.

In using capucine, one thick, even coat is necessary, or even two coats may be needed to get a rich effect, for a thin coat is apt to fire off a little. Do not pile the color on, or it may chip.

CARNATION NO. 1.—This color when applied very thin is similar to shrimp pink. It is used for pink poppies, chrysanthemums, pink geraniums, etc. It fires well, and is more reliable than the carmines, besides being entirely free from the purple tone which is so apt to spoil the lighter shades of the carmines Nos. 1 and 2. In painting a pink poppy, if yellow is required, use silver yellow; for the gray shades, a very delicate wash of green No. 7. This is much better than any gray. Care must be used not to have it too dark, so that it will be green instead of gray.

For chrysanthemums and geraniums use violet of iron for shading—not too strong, however, or it will give a lifeless, purple effect that is very unpleasant to the eye. I have seen so many flowers spoiled in this way that I would specially warn the artist in the matter. Flowers painted in carnation look well outlined with deep red brown, violet of iron or green No. 7.

Carnation No. 1 makes a charming background for white or pale yellow flowers and wine-colored carnations. It should be laid on with a large tinting brush, in sweeps about an inch in length, in all directions. Have the paint very thin, even letting the china show in some places to make it more delicate; it can be a little darker near the flowers or at the bottom of the dish. Thin the paint with lavender oil. Wet the brush first in turpentine and then pat it on a cloth, so that the paint will not run.

CARNATION NO. 2 is a much stronger color than

No. 1. It can be used with all the reds, yellow ochre, silver yellow, brown 3 and 4, black, gray No. 1, with greens to give a dull tone, when too vivid. It corresponds to the Dresden pompadour red, and is invaluable for portrait painting.

DEEP RED BROWN is very useful for shading red flowers. It mixes with silver yellow, yellow ochre and most of the browns. With silver yellow it gives that peculiar tan color often found in chrysanthemums, while deep red chrysanthemums are painted in its pure tones. When used for tinting, it makes a very pretty color, almost a pink, when very thin; more of a reddish tone when darker. For tinting, it should *always* have one third flux mixed with it. If this is neglected do not blame the firer if it rubs off in spots after it returns from the kiln. Repeated firings will not remedy the evil. For handles to cups tinted in pink, salmon, gray, green or yellow, it is very pretty, and takes the place of solid gold handles, which are quite expensive. In order to make the color dark enough, and yet not too thick, so that it will chip off, lavender oil must be used instead of turpentine, put on a coat as smoothly as possible. After drying apply again, and even a third time if necessary. These directions should be followed for all dark colors that are used in this way. A very rich effect is produced by using this color in a geometrical design with deep blue green, a light shade of yellow ochre and gold outlined with black. It should be painted strong when used on yellow. Never use it with mixing yellow.

VIOLET OF IRON.—This color is used for shading the carmines and outlining pinks and greens. It works well with blues, either for shading or outlining. For sea-weeds it is absolutely perfect used alone or mixed with any of the purples. With deep blue green it gives that peculiar purplish tone frequently found on the back of rose leaves. It always fires well, and is particularly adapted to rose painting. Combined with brown No. 4 or 17 it is used for thorns; with brown green, for certain brownish purple stems, for ordinary shading in leaves. It should not be mixed with yellows or reds.

M. B. ALLING.

THE two designs for crescent salad plates given this month complete the set of a dozen begun last year.

STUDY OF FUCHSIAS.

(FOR TREATMENT, SEE PAGE 56.)

Edge each plate and outline the design with gold. Use gold also for the crescent in the centre, outlining it with brown green. For No. 11 (Houstonia) use gray for the centre dot of the flower, yellow or gold for the small dots around it. Use blue for the flower, leaving the base of each petal white. Use apple and brown green for grasses and, if gold is not used, outline with brown green; flowers with blue and use yellow brown for the crescent. For No. 12 (Mayflower) use apple and brown green for the leaves and brown green for stalks and for shading. Use carnation for the flowers. If gold is not used, outline the leaves with brown green and the flowers with carnation. For the backgrounds use either the white of the china, Chinese yellow or celadon.

WITH the present number we also conclude the fish series, begun in November, when a colored plate was given showing one of the designs full size and the others in miniature—since published full size in outline for tracing on to the china. We shall soon present an original and very striking fish service decoration, with mermaids, dolphins, fishes and sea-weeds, all gracefully combined and with much spirit and freedom; in contrast with the designedly formal treatment of the present set of plates.



STUDY OF CLEMATIS.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 57.)

DESIGN FOR A CHOCOLATE POT.

TINT the entire plain surface of the chocolate pot either with a thin wash of sepia, or café-au-lait. If just enough color is used to give it an ivory tint, you will have a very handsome object resembling a piece of Royal Worcester. Take out the background for the design. Use for the leaves grass green, with brown green for shading. The under side of the leaves is reddish. Violet of iron or deep red brown in thin washes will give the tint. The stems in the two larger panels are supposed to be woody stems, and should be painted in brown 108 and shaded with the same color and red brown, with the addition of a little black in the darker places. Make the fruit yellow brown shaded with brown 108; in that represented as partially open, the seeds might be left in sepia and shaded with dark brown. In the two smaller panels the stems should be brown green, shaded with the same color; the flowers are left white and shaded with gray, the stamens being red with blue gray tips. It is intended, with the shape represented, that a great deal of gold be used, but it should be the dull or unburnished kind; much bright gold would look tawdry.

the color on perfectly flat, take a medium-sized square end brush and dab it on with short strokes. This gives a slightly mottled appearance which is very effective, especially if you use three colors, such as red brown, ivory black and purple No. 2, dipping the brush first into one and then into the others by turns. Prepare the three shades separately; add to each some flux, and mix it up well with the color by means of a palette knife. Use a double proportion of red brown. The combination of colors indicated gives a beautifully rich tone.

When you have repeated this treatment on every piece, you may secure the drawing of the design by outlining it very carefully with sepia, and where the shadows are pronounced, express them by means of the same color. Do not remove the pale blue green ground already laid on, but work over it, leaving it untouched on the light parts.

At this stage I should recommend a first firing, although in skilled hands the work may be finished with one firing only. The next thing is to give the effect of pure white flowers on the ground prepared for them. This is simple and quickly done. Take Dresden relief white; paint thinly over the shadows and half tones, so

that they show through, and load on the lights so that they are quite opaque; then, for sharp touches and very high lights, put the white on so that it is quite raised on the china. This mode of treatment is truly charming in its results, and may be applied to many other designs besides the one under consideration, which, however, is peculiarly adapted for it. The effect of the whole will be greatly heightened by the use of gold on the rims and base of each piece, also for the dots and lines on the bands and the ornamentation on the handles. The scheme of color can, of course, be altered to suit any particular room without interfering with the general treatment. For instance, a tint of pale ivory yellow, combined with rich purple, a salmon pink with deep brick red, or turquoise and sapphire blue, any of these contrasts and many more would tell well. The charm of the scheme consists in the manner of painting the white flowers with Dresden relief so that they look raised, solid and yet transparent by means of allowing the shadows to show through a thin film of the white enamel.

EMMA HAYWOOD.

CHINA PAINTING NOTES.

MANY of the tube paints, although they are supposed to be ready for use, are often hard and unmanageable, requiring a little fat oil to make them work freely. It is also used in mixing gold and bronzes prepared in powders, as well as all dry colors.

* * *

TURPENTINE for china painting must scrupulously be kept pure. Place an old after-dinner coffee-cup in a saucer, fill the cup, full and after you have finished painting do not empty out the turpentine, but stand it on a shelf or some place where it will be free from dust, and the next time you use it fill it up again, and so on every time you wish to paint. There are two important reasons why the cup should be filled each time: First, a certain amount is necessary in order to work freely—turpentine is to the china decorator what water is to the student working in water-colors; secondly, it grows fat by standing and soon becomes fat oil, which causes the paints to blister in firing if used too freely with them.

* * *

IN washing the brushes in the cup, the paint will sink to the bottom, and in a short time sediment will form, which rises to the surface each time the cup is filled. It settles immediately and does no harm. Cups are allowed to stand five or six months in factories without emptying, even when they are in constant use. In washing the brush do not dip it away down into the bottom, but move it gently about against the side of the cup far enough down to cover the quill just above where the hairs are inserted. This allows the turpentine to reach the paint that always settles at the root of the brush. As the turpentine is disturbed, a little naturally runs over the side into the saucer, and each time the cup is filled; this will soon form fine fat oil, that can be put in a bottle or be used directly from the saucer, provided it is kept free from dirt and color. Use a clean knife in taking it out. One with color on it will leave paint in the oil that will spoil its purity. The cup should be emptied when it is not used oftener than once in two or three months.

* * *

To make "Fat Oil" pour a few drops of turpentine into a clean saucer; stand it where it will be free from dust, but exposed to the air. The spirits will soon evaporate, leaving a thick oil. Add a little turpentine to this every three or four days until enough of the oil has been obtained to fill a small bottle. Cork it tightly and stand away for future use; as it grows thick with age it must be used more sparingly. Do not try to evaporate the spirits by using artificial heat, such as standing the turpentine on a register or near a stove. It will never thicken that way; the natural heat of the room is what it requires.

* * *

FAT OIL is indispensable to the china painter, especially in the flower painting of the present day, where the colors are blended so skilfully, without a brush mark being seen, giving a soft effect charming to the eye. The paints are mixed with lavender oil instead of turpentine. Fat oil is used freely as a medium; the colors are laid on in thin washes, so that there is no danger of the oil causing them to blister.

* * *

THE best lavender is found at the druggist's. Ask for the oil made from garden flowers; it is preferable to all



THE SECOND OF A SET OF DESIGNS FOR PAINTED HAND OR FIRE SCREENS. AFTER BOUCHER.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 38—JANUARY NUMBER.)

others. Take your own bottle and you can buy an ounce for fifteen cents, which will last a long time.

* * *

IN tinting, the paint is often mixed with lavender to deepen the tone, instead of mixing it first with the turpentine and then adding the lavender, as is usual in tinting. Deep shades of blue green, capucine red, silver yellow, yellow ochre, etc., can be obtained that are easily put on and are quite as rich as if they had been dusted on. It is much used with matt wax colors, admired in Royal Worcester decorations, as well as with the gouache colors.

* * *

CLOVE OIL should also be bought at the druggist's. It is used exclusively in portrait painting, and can take the place of lavender if the odor is offensive. It works well with the Royal Worcester colors. It does not dry as rapidly as the lavender.

* * *

COPAIBA sometimes takes the place of fat oil. It is also used for tinting where a large surface is to be covered; it keeps the paint open, allowing plenty of time to make the color perfectly even and smooth. One drop is equal to two of lavender or clove oil. Some practical decorators never use anything else. Every china painter should have a bottle of it. Buy five or ten cents' worth at the druggist's. Be sure and have it fresh; when it is old it is thick and stringy and will not work well.

* * *

HARDLY too much can be said in favor of oil of tar. By some it is preferred to all other mediums. After gold has been mixed with fat oil and turpentine, add one or two drops of oil of tar and you will find that it works more freely and does not require such constant turning over with the knife, which is a great help in tracing a delicate pattern. If it grows thick, add a little more turpentine and a drop of the tar as often as required. When one color is used for a border and it is desirable to have it smooth and of equal depth of color, if it is a powder paint mix it first with enough fat oil to moisten it; then add turpentine and tar; if a tube color use only the tar oil and turpentine. A little tar oil can be mixed with paste for raised gold work. Do not be too lavish in its use. Buy this at the druggist's and be sure it is thin—that shows that it is fresh. M. B. ALLING.

to be coated will ruin the best emulsion. Most amateurs will have no difficulty in procuring a stock of glass from the limbo to which all poor negatives should be consigned. The first step is to remove the old films. After trying many other methods I have found none so good as a prolonged soaking in a moderately strong solution of hydrochloric acid, using for this purpose an upright tank provided with grooves to hold the plates. Into this tank I drop all my spoiled plates. A few days' immersion will be sufficient to disintegrate the film sufficiently to make its removal under the tap with a Bailey rubber hand-brush an easy task. When the films are removed, the plates are soaked for a short time in diluted ammonia to remove the acid. They are then polished with a little whiting and water, and, when dry, the side to be coated is rubbed with a piece of wash leather damped with alcohol. When all the glasses have been treated in this way, they should be wrapped up in clean paper and stored away until wanted.

The next step is the making of the emulsion. Of the numerous formulas with which I have experimented I shall give only one or two of the best, beginning with one for a slow emulsion well suited to slide or transparency work. In the way of chemicals there will be needed gelatine, hard and soft, nitric acid, bromide of potassium and nitrate of silver. Two solutions are to be made up. For No. 1 take

Gelatine (soft).....	80 grains.
" (hard).....	40 "
Potassium bromide.....	70 "
Distilled water.....	2½ ounces.

The gelatine is cut into small pieces and allowed to soak in the bromized water until soft, when it is dissolved by gentle heat in the water bath, using one of the porcelain vessels. The heat should not exceed 80° and the solution must be stirred occasionally with a glass rod. When the gelatine is dissolved add one drop of nitric acid, and lastly a solution of 90 grains of nitrate of silver dissolved in 2½ ounces of water. This addition must be made in the dark room, and care must be taken to add it to the gelatine solution in a fine stream, constantly stirring the mixture. The emulsion is now formed, but it lacks sensitiveness, which is gained by replacing it in the water bath and keeping it at a temperature of 90° for an hour, carefully protected from white light. At the end of the hour the emulsion is poured out into a clean porcelain tray and allowed to set. As white light would ruin the emulsion it is best to place the tray in a box provided with a tightly-fitting cover and to place the whole in the dark room.

If the temperature be low enough the setting will not be greatly prolonged, but it is as well to make a division of the work here and to defer the breaking up and washing to a second evening.

The effect of the addition of the nitrate of silver is to form the insoluble bromide of silver and the soluble nitrate of potassium, which must be removed before the emulsion is ready for coating.

This is most easily effected by squeezing it through the coarse-meshed canvas which is used for fancy-work. I use a deep earthen vessel, holding a gallon, for washing the emulsion, which is first cut up into small squares with a silver table knife. The washing dish is filled with clean water and covered with the canvas. The emulsion is placed in the centre of the canvas and the four corners of the latter being brought together the emulsion is forced through the meshes by twisting the canvas tightly. After being stirred with a glass rod the emulsion is allowed to settle to the bottom of the dish and as much of the water poured off as possible. The dish is again filled, the emulsion stirred up, allowed to settle and the water poured off again. These operations are repeated eight or ten times, when the emulsion

may be considered sufficiently washed, and ready for remelting and filtering preparatory to coating.

The remelting is effected in the water bath at as low a temperature as possible, the emulsion being occasionally stirred with a glass rod. A simple filtering apparatus for small batches of emulsion is made by covering the flanged bottom of a lamp chimney with a piece of wash leather which has been well washed in soda and then in clean water. The emulsion is poured into the top of the chimney and allowed to filter slowly through the leather, the operation being hastened, if necessary, by gently blowing down the chimney.

We are now ready to coat the plates, an operation which requires some little practice before it can be quickly and successfully performed.

The temporary use of a small room will greatly increase the chances of success. This room must be dry, free from dust, well ventilated and capable of being made light tight if the plates are to be dried in it, as is preferable.

For coating some additional apparatus is necessary. The room should be provided with a fairly good-sized table on which is placed the setting slab of marble, slate or glass, and it must be sufficiently large to hold one dozen plates. The slab is accurately levelled by means of small hard wood wedges and a spirit level. Behind the slab and slightly above it, is placed the ruby lamp. The jar into which the emulsion is filtered should have a good lip to facilitate pouring. The plates are slightly warmed and placed in a pile at the right of the operator.

One of the glasses is balanced on the tips of the thumb and fingers of the left hand and a small pool of the emulsion is poured out upon its centre. This should be done carefully to avoid air bubbles. By inclining the plate a trifle, the pool of emulsion is made to flow to the top of the plate, and can then be caused to flow over the entire surface with the help of a glass rod which may be kept in the emulsion jug. The plate is then gently slid on to the slab and allowed to set. In this way one plate after another is coated until the slab is full, when they are removed to drying shelves placed on the walls of the room, or in a properly constructed drying box. The latter I must confess to no great liking for, not having found it as effective as a well-ventilated room. The plates should dry within twenty-four hours, or they will run the risk of proving failures.

Such is in brief outline the method by which I have made many dozens of plates which were at least equal to any of the commercial article, and as I can lay claim to no special skill as a manipulator, I believe it to be a practical method for any amateur who desires to learn and practice photography from the foundation.

This formula gives rich black tones, eminently adapted to slides and bromide paper. Warmer tones will be more easily obtained by substituting 12½ grains of iodide of potassium for 10 grains of the bromide of the formula. This addition will give the brown tones which are preferred by many.

This emulsion is rather slow for landscape work, although on account of its brilliant and clean working qualities I prefer it to more rapid plates where speed is not an indispensable requisite. Its rapidity may be increased by allowing it to ripen for some days in a cool, dry place before washing. W. H. BURBANK.

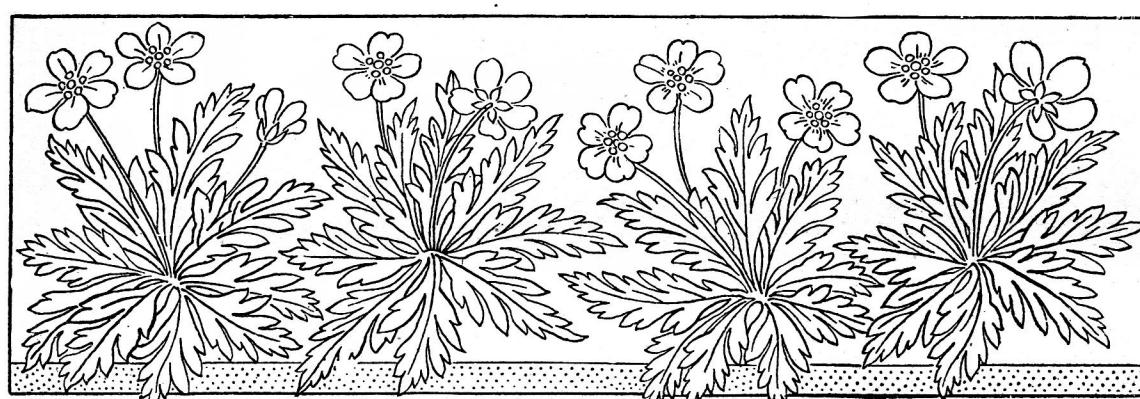
A GOOD toning bath for aristo paper is one containing platinum instead of gold, according to the following formula:

No. 1.—Oxalate of potassium.....	3 ounces.
Phosphate of potassium.....	1½ "
Water.....	34 "
No. 2.—Platino-chloride of potassium.....	15 grains.

Water 5 drams.

Take six parts of No. 1 and one part of No. 2. The prints must be well washed before toning.

NEGATIVES of uneven density may be printed evenly by placing the printing-frame in a slanting position in a box, with the thin part of the negative at the bottom. The printing must be done in diffused light.



As I desire to make my instructions as explicit and thorough as is possible by written words, I shall begin them with the cleaning of the glass, a matter of no slight importance, since chemical or physical dirt on the glasses